


ISS NEWS

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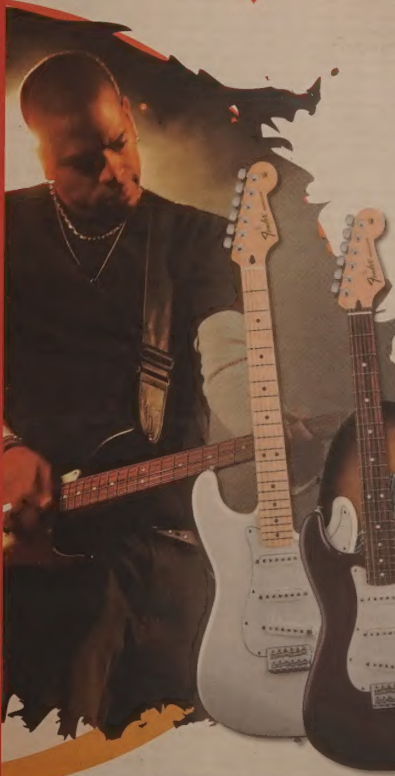
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NEWS URBAN MATTERS

CHURCHILL SQUARE IS SHOWING SIGNS OF LIFE, BUT MUCH MORE CAN BE DONE

BY ANGELA BRUNSCOT

Approaching Churchill Square on a sunny Friday afternoon, the roll of skateboard wheels on a half pipe competes with the sound of spray from the public pool in front of city hall. Office workers, dog walkers, and text messaging teens stroll through the square. A handful of people sitting on the steps at the western edge squint in the sun. Sitting at a picnic table on the newly closed 102A Avenue, Justin Clemens waits for his friends to arrive for an afternoon of skateboarding.

"This is the most people I've seen," he says, looking across at the temporary skateboard park where four young men, two of them wearing staff shirts, leisurely take turns on the half pipe.

Clemens visits Churchill Square occasionally during the summer and festival season, he says, but only for the New Year's Eve celebrations in the winter. The 20-year-old grew up with the previous incarnation of Churchill Square — the grassy field — and he misses it.

"It was more comfortable to sit on," he says with a grin.

The square was redesigned in 2004 for Edmonton's centennial, replacing the grass with the current hard surface. The \$12.6-million redevelopment was controversial at the time because of the price tag and because of the loss of green space. But others point to the growing festivals as evidence of its success.

City council has taken a renewed interest in the square recently, and along with a round of public consultations, city administration is also examining the management and regulation of the square. Some minor physical changes are already in place. The street between City Hall and Churchill Square, 102A Avenue, was finally closed this summer, something that has been talked about since Mayor Bill Smith was in office. The temporary skate park is also new, as well as the basketball hoops on the eastern edge of the square. Picnic tables and two large umbrellas have also appeared this summer.

"At this point, it is a white elephant," says Scott Hennig, the Alberta director of the Canadian Taxpayers Federation. "But that doesn't mean that in five years it has to be."

It's time the city did something more with the square, he says. On the days when there isn't a big ticket event like the Street Performers Festival or Taste of Edmonton drawing people to Churchill Square, it's not a comfortable place to be, he says. (The square was in use for 206 days in 2009, according to the city.)

"Frankly, it's not pleasant when it's empty," he says. "It's reflecting hot sun. People are hanging out only on the edges in the shade. You don't have someone sitting down on the ground in the middle of the square. If there was grass, we would have that. That's the irony."

Shelley Switzer, producer of the Edmonton Street Performers Festival, says the redevelopment has allowed her festival to grow. With the concrete surface, she's been able to attract new acts and touring companies to the festival.

"Churchill Square is the absolute best place for a street

performers festival to happen," she says. "A street festival has to happen in the heart of a city. It needs pedestrians ... and an awareness in the community of where we are."

And providing shade at lunchtime for a few downtown office workers isn't the main objective of the square, says Coun. Ben Hender-son. Although he too sometimes misses the greenness of a grassed area downtown, the hard surface has served the big festivals extremely well.

"Looking back on the old square is not a particularly useful endeavour right now," he says. "The question is, how do we make this square work and be special."

When the redesigned square was first completed, Jim Taylor remembers many people were ready to declare it a failure if it wasn't immediately all things to all people. As the executive director of the Edmonton Downtown Business Association and a former city councillor for the area, Taylor has been a part of the official and unofficial discussions regarding Churchill Square for many years. He says the square just needs more time to develop.

As he walked toward city hall recently, he described seeing a group of young men playing basketball. These were the same teens Taylor had often seen standing in front of the downtown public library. He smiled because the youth seemed much less intimidating while playing basketball than standing idle on a busy street corner, he says.

"It's sort of like the field of dreams — put them up and they will come," he says. "Over time you find the things that work."

Local architect Shafraz Kaba is a little wary about the recent additions to the square, specifically picnic tables sitting just west of the basketball hoops. Such additions can make an otherwise excellent urban space look cluttered, he says. Considering that the square is surrounded by artistic and civic buildings such as the new Art Gallery of Alberta, the Citadel, and city hall, it should receive prestige treatment.

"Why would we put really ugly picnic tables in our downtown square?" he asks. "That faces every tourist attraction we have, other than West Edmonton Mall?"

The current tinkering is all part of the natural growth process, says Taylor. Great public squares need time to develop traditions. He points to Campo dei Fiori square in Rome, which is set up in the morning six days a week, taken down at night, and then fills up again in the evening with a more festive night crowd. That's the kind of square he wants for Edmonton, but that took hundreds of years to develop. The Churchill Square re-development was completed just four years ago.

"I think we need to have a little patience and let this square evolve," he says.

As a member of the program advisory committee, Taylor has recommended that the city look at other northern cities around the world, particularly those that also suffer through a long and bitter winter. Many German cities, for example, hold Christmas markets in their main squares.

And the city doesn't have to do all the heavy lifting, says Kaba. As a founding member of Media, Art and Design Exposed (MADE) in Edmonton Society, he's often thought about using Churchill Square for screenings or other public events. But that can entail a lot of red tape. If city administration simplified the rules for booking the space, and provided some equipment, many smaller groups would step forward with programming, he says.

Currently, several different departments and budgets within the administration run the square. This bureaucracy discourages casual uses, according to a recent report to council. The square does need a more flexible approach, Henderson says.

"It was designed to be Edmonton's living room. We just have to make it feel like that," he says. Allowing more events, more food vendors and community groups to use the square, and attracting people outside of the festival season should do the trick.

"With not a lot of effort, with a bit of imagination," he says, "and a bit of getting out of our own way, we can make that square work much better."

WHAT NEXT FOR CHURCHILL SQUARE

Allegro Italian Kitchen Still Fantastico



ALLEGRO'S DELIGHTFUL MENU HAS OUR REVIEWER SINGING THE PRAISES OF A RELIABLE ITALIAN CATERY

ALLEGRO ITALIAN KITCHEN
10011 109th St. 780-434-6644

BY SCOTT LINGLEY

Moving downtown from the south-side a few years ago, I was delighted to discover that Edmonton was not the Italian food wasteland I had always assumed. In fact, I'd pretty much given up on dining out on pasta in Old Strathcona and set to making it myself. But when I arrived at a new hovel in Oliver, I was delighted to find that Allegro to the east of me and Il Pasticcio to the west both did a solidly respectable job of Italian staples.

My favourite of all was Allegro's rigatoni di cecchi, which slathered the eponymous tubular pasta in a marinara sauce enriched with ricotta cheese and roasted eggplant. Even

now my filiform papillae swim at the thought.

Which is to say that my most recent visit to Allegro's casual-elegant downtown operation near the Legislature started off with more than slight disappointment that the dish in question had disappeared from the menu. I noted with some relief that I could still get an Allegro salad and that the summer menu was stacked with viable options. If all else failed, there was always red wine.

On that front we were well-treated right off the bat. Since they were out of the wine we requested, our server brought us samples of the other vintages so we could match our drinks to our meals accordingly. My measly palate discerned that a Chilean car-

naise ((\$18.95), while I took the tubular pasta route and ordered the penne con salsiccia (\$18.95) in marinara sauce. We devoured fresh crusty rolls with butter and gazed upon the beautiful day outside the window while our repasts were brought to fruition.

The salad made for a good starter not just because, even split, it constituted a decent portion, but because the blend of mixed greens, feta cubes, pine nuts, raisins and red onion in balsamic vinaigrette (with lots of fresh ground pepper) tastes great together and hits just about every taste receptor your tongue has.

Co-diner initially had reservations about ordering something in a creamy sauce, but she was de-

voured diners as the sauce was so good on its own.

Momentarily unaffected by conscience, I dug into my sprawling plate of penne, which was generously equipped with sliced mushrooms, copious wheels of spicy salsiccia sausage and discrete explosions of fresh basil and thyme in tomato sauce.

You'd do well to remember to conserve a little bread for mopping up, but don't worry about the butter as the marinara is incredibly rich on its own.

A brief discussion about trying the tira misu broke out but, seeing as neither of us could finish our entrees and had to take the leftovers home, we decided against it. I don't know if the chef at Allegro anticipates is-

THE TAB: \$50 FOR TWO, FOOD ONLY
THE GIST: SOME THINGS CHANGE, QUALITY REMAINS
THE SAME AT ITALIAN STANDBY
TRY THE: PENNE CON SALSICIA (\$18.95)
AVOID: GETTING NOSTALGIC

menère would go best, even though I hadn't settled on a replacement for my long-for rigatoni.

To start, co-diner and I would share the aforementioned Insalata Allegro (\$12.95). She opted for the fettuccine with asparagus and salmon in rose

lighted with the rich, creamy rose sauce (alla vodka!) that coated her al dente fettuccine, tender-crisp spears of asparagus and meaty chunks of salmon. Our server, a self-professed vegetarian, suggested it was the best time to order sans fish for non-carni-

sting a lot of doggie bags, but the remainder of my meal reheated very well, seemed to only grow in spicy intensity and filled me up nicely a second time.

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AIRSHED ALLIANCE

I would like to thank Jessica Brisson for mentioning the Alberta Capital Airshed Alliance her article from June 3 and take the opportunity to clarify the reference.

The Alberta Capital Airshed Alliance (ACAA) is a non-profit society; we are a partnership of non-government, government, and industry working together toward a common goal. Our members include the University of Alberta, The Lung Association Alberta & NWT, The Toxics Watch Society of

Alberta, the City of Edmonton, Lehigh Cement and Alberta Plywood among many others. We work in a committed partnership with Alberta Environment to understand and manage air quality in the Edmonton area.

Ground-level ozone is created by a chemical reaction between oxides of nitrogen (NOx) and volatile organic compounds (VOC) in the presence of sunlight. While air quality in greater Edmonton area meets the Canadian Wide Standard (CWS) for ground-level ozone, we have reached an Alberta

planning trigger level. The planning trigger is designed to ensure that we do not exceed the CWS, and requires the development and implementation of an air quality management plan. In 2008, the ACAA, West Central Airshed Society and Fort Air Partnership developed this plan, which focuses on the reduction of NOx emissions. In 2009, we began implementing the plan, and work continues this year.

Monitoring in Edmonton is currently carried out by two ACAA member organizations,

Alberta Environment and Lehigh Cement, as well as by the Strathcona Industrial Association. Additional monitoring in the greater Edmonton area is done by the Fort Air Partnership in Fort Saskatchewan and by the West Central Airshed Society west of the city.

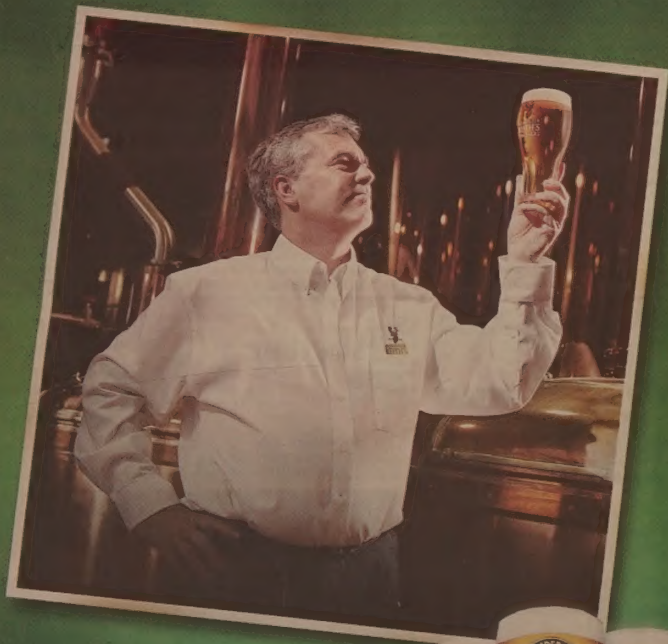
For more information about the ACAA, the greater Edmonton area ozone management plan or our other activities, please contact us or visit our website, www.capitalairshed.ca

KRISTINA FRIESEN, EXECUTIVE DIRECTOR
ALBERTA CAPITAL AIRSHED ALLIANCE

DEEP THOUGHTS

A favor from an occasional reader: please don't put thoughtful articles backed by reason, like Maurice Tougas's "They, Folks, ALL OIL is Dirty", next to sensationalist and illogical tripe, like Roberta Shepherd's always-myth-filled "Holistic Health 101" column. That way I don't have to be reminded of the bullshit people like Shepherd believe (despite the woeful lack of empirical evidence) when trying to read something truly meaningful.

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HOLD TRUE

BUT BECAUSE THIS DISASTER IS A MORAL DISASTER.

— French Sports Minister Roselyne Bachelot, commenting on the petulant behavior of the French team at the World Cup, that refused to practice when one of their players was sent home. France failed to win a game. The Globe and Mail, June 22.

COMING OUT PARTY FOR THE WILDROSE

This weekend's Wildrose Alliance party convention in Red Deer may well be the make-or-break moment for the party.

The still wet-behind-the-ears party has been riding a wave of positive public vibes of late, resulting in the party rising to extraordinarily lofty heights in public opinion polls. The addition of two malcontent Tories to their legislature ranks bolstered the party's credibility. The rumored addition of the turfed Tony Fort McMurray free speech martyr Guy Boutilier, to the roster will give them four MLAs, and make it much neigh impossible for the government to deny them another \$233,000 for research. Yes, these are good times for the Wildrose Alliance.

But that could all change come this weekend. The WAP is holding its first major policy convention since Smith took over — a "coming out party" she calls it — and it could be a defining moment for the party.

The party has positioned itself as a true right-wing alternative to the Tories who, with their profligate spending ways, have alienated their core constituency. But how the WAP will bring spending under control.

and just how right wing they will go, could make or break their public support.

Consider some of the resolutions. An Alberta constitution within Confederation. A guarantee that all "law abiding and mentally fit Albertans enjoy the right to keep and bear arms in perpetuity." Amending the Alberta Human Rights Act to protect freedom of speech and freedom of the press; i.e. decriminalizing human rights commissions. Support for nuclear energy plants in Alberta. Reviewing labour laws "to ensure fairness for all Alberta workers, whether employed in union or non-union settings," whatever that means.

The list goes on, and on. By the time the convention is over, Albertans will finally have a clearer picture of what the Wildrose Alliance is all about. Will it find a centre-right ground that will make it palatable to most Albertans, or will it shift so far right as to fall off the political map?

After this convention, we'll see the side of the Wildrose that doesn't look like the smiling, unthreatening face of Danielle Smith. And we may not like what we see.

WE'RE A GREEN CITY, MONOPOLY-WISE

Take that, Toronto. In your face, Ottawa. Not so hot now, are we, Vancouver?

Edmonton, the forgotten metropolis of the west, has landed a coveted Green spot on the board of the Canadian version of Monopoly Green, as Monopoly players know, is the second most valuable property space on the board, traditionally represented by Pennsylvania, Pacific and North Carolina Avenues.

And what of Toronto, the centre of the universe itself? And Vancouver, the Olympic city? And Ottawa, our languid capital?

How about light blue, represented on the traditional Monopoly board by downmarket Connecticut, Vermont and Oriental Avenues.

So, why Edmonton? Was it in tribute to our lovely downtown, our crime-free streets, our warm and wonderful winters?

Uh, no. It was Internet voting. The 22 cities whose residents cast the most votes got on the board, which is why the city (town? village? hamlet?) of Saint-Jean-Sur-Richelieu, Que., got the coveted Boardwalk spot.

So kudos to our online community. We'll take our victories any way we can.

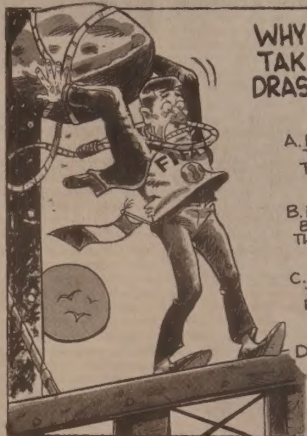
BY THE NUMBERS • CANADA VS. THE WORLD

WITH THE G8 AND G20 NATIONS COMING TO TOWN, A WORLDWIDE POLL ASKED RESPONDENTS WHAT THEY THOUGHT OF CANADA'S PLACE IN THE WORLD. SOURCE: IPSOS-HISTORICA-DOMINION INSTITUTE



Percentage of respondents who thought Canada is a world economic power
 Average: 63%
 Highest: Russia 79%
 Lowest: Sweden 33%

Percentage who thought Canada has an influence on world affairs
 Average: 55%
 Highest: Brazil: 74%
 Lowest: Japan 32%



**WHY IS THIS FAN
 TAKING SUCH
 DRASTIC MEASURES?**

**A. HIS TEAM FAILED
 TO MAKE IT TO
 THE NEXT ROUND!**

**B. HEARING THE CONSTANT
 BUZZING SOUND OF
 THE VUVUZELA HORNS!**

**C. HE JUST HEARD
 THE BP OIL SPILL
 REACHED THE SOUTH
 AFRICAN COAST!**

D. ALL OF THE ABOVE!

POINT OF VIEW • WORLD CUP

Blame Players, Not Game



OUTSIDE POLITICS: MAURICE TOUGAS
**THE UGLY SIDE OF SOCCER
 OPENLY OVERHELMES
 THE BEAUTIFUL GAME**

Normally, I don't watch a lot of soccer, or "football" as they call it every where else. (I am obligated to mention that in every column.) I'll take a peek at a Premiership game on Saturday morning, but it's not something that I'm glued to. And I won't watch any of the other leagues, if I wanted to watch overwrought acting, I'd watch CSI: Miami. I do watch my sons play soccer, even though they are adults now (in the legal sense of the word) when most parents have long stopped watching their kids play.

But the World Cup is different. Just the way I wouldn't watch speed skating if it was held in my back yard, I will watch it during the Olympics. It's an event that brings millions together, however far apart.

For example, I was watching Aus-

tralia play Ghana on Saturday morning, when something dawned on me — what the hell was I doing watching Australia play Ghana? I didn't care who won. I would have been content just to have a winner.

But there I was, watching it anyway. I've watched a crazy amount of soccer, thanks in part to the wonder of streaming video via the Internet. I remember back in the day when it was a huge technological leap just to get live TV from some other country. Now, I can watch it on my computer. At work, even. (Note to bosses: this is just a hypothetical. I would never spend work time watching — ARE YOU KIDDING ME? WHAT A DIVE! — soccer at work.)

I admit to mixed feelings about soccer. There is so much that is good about 'the beautiful game', but sadly, there is so much that is bad about soccer, that it can overwhelm the good.

The game itself is beautiful in its simplicity. Not as exciting as hockey, or as complex as football (which Europeans call "the game" they call football, but isn't it), but it is infinitely better to watch than basketball or golf. And doesn't even get me started on baseball. A good soccer game has a pace that is rivaled only by a good hockey game. And thanks to its

compact playing time, with a clock that just keeps running regardless of what happens on the field, you can wrap up a game in couple of hours, as compared to at least three hours for football and the actual possibility of an endless baseball game.

Outside of the game, I am a huge fan of British soccer announcers.

I love the way the commentators aren't afraid to criticize the game, the referee, anything. While watching France vs. Mexico, the announcer called the referee "fussy." Can you imagine Bob Cole calling the officiating of an NHL game "fussy"? I heard plays described as "wretched" and "dreadful," and heard one play described as "deliciously taken." Better yet, the announcers do the games solo, as opposed to the endlessly expanding number of warm bodies and cold brains employed on any North American sports broadcast. (The NHL playoffs featured not only two guys watching from above, but a guy at ice level.) And while North American TV shuns silence like a handshake from a leper, British soccer announcers seem to relish it, allowing the viewer to occasionally WATCH the game, minus commentary. It's quite wonderful, as is the televising, which, with every conceivable event on

TOUGAS cont'd on pg. 8

TOUGHSOFT from p. 7

covered in high-def and super slow-mo, is the best I've ever seen for a sporting event.

Soccer players are some of the most fit, skilled athletes in the world, marvels to watch at full flight. There are no almost stationary 275-pound behemoths playing soccer, nor do you need to be circus-freak tall to play. If you don't think kicking a ball while running is difficult, just try it sometime. And do it while somebody else is chopping at your ankles.

But, but ... and boy, are there lots of buts.

Goals are often harder to come by than an Irish teetotaler. Zero-zero draws – nil-nil as the Brits call it – are far too common. And bad soccer is in a league all by itself when it comes to awfulness. A dull soccer game has all the excitement of a high mass said in Latin.

Worse, soccer's ugly side – diving – is so freaking ugly that most North Americans just look away. Call it embellishment, call it going to ground, whatever name it goes by, it is cheating. It is unprofessional. It is unsportsmanlike. It is disgusting. And it is so repugnant to Canadians, whose sporting culture values the play-with-pain virtues of hockey, that it makes it unwatchable for many. And frankly, I don't blame them.

The most egregious incident of cheating so far came in the Brazil vs. Ivory Coast game. Brazilian star

Kaka (seriously ... that's his real name) was already on a yellow card for previous penalty when a despicable weasel from the Ivory Coast named Kader Keita (again, real name) bumped up against Kaka's back, ever so slightly. It was the type of contact that couldn't have toppled a toddler, but Keita reared back his head, put his face in his hands in the universal soccer symbol that means "I'm in agony, but not really" and fell to the ground. The referee, who judging from the fact he fell for the Keita's histrionics would be the type of guy who would send money to a Nigerian prince, gave Kaka a second yellow, which expelled him from the game, and from Brazil's next game. It was egregious and indefensible cheating, captured for all the world to see. But FIFA, the governing body of soccer which is still happily living in the 19th century, ignores TV replays even when the evidence is clear for all to see. The decided lack of manly, honest play is the single biggest blight on soccer, one that will forever relegate the "beautiful game" to the fringes of North American sport.

Diving could be eliminated at the highest levels quite easily. FIFA could, and should, punish egregious dives with suspensions, even if they are only detected after the fact via replay. Until the "beautiful game" cleans up its act, it will always be the ugly stepchild of North American sports.

POINT OF VIEW - GO NORTH

Addicted To Convenience



MYTOWN SCOTT LINGLEY

MORAL QUANDRIES LURK IN EVERY NOOK AND CRANNY OF 21ST CENTURY LIFE

A guy who works on the same floor as me saw I was carrying a bike helmet on the elevator and told me not to go North. Why, was there an accident or some other obstacle I should be aware of along the northbound routes? No, it was only that bikes were "not welcome" on the streets where he was trying to drive his car. I shrugged it off as one of those crotchety things prematurely old Albertans say to assert how proudly out of time they are with new-fangled fads like energy conservation and greenhouse gas reduction, but by the time I had gotten to the bike rack I had mentally enumerated an epic litany against the consumers of oil, not least their catastrophic entitlement and unbridled hubris.

Could this guy really be telling me, in the midst of a massively destructive oil spill despoiling the Gulf Coast, after decades of global strife caused by corporate-government horniness to suck oil from under whatever nation or people that happen to be living on it and in full view of the climate-related toll of combusting fossil fuels, that people on bicycles are the problem? Isn't it enough of a burden that I have to live the possibility one of you will kill me with your car making a sudden right turn

while chatting on your cell phone?

But I realized that, no matter how I might try to minimize my carbon footprint – and maximize my self-righteous indignation – by walking, cycling and mass-transiting, I like having artificially cheap, abundant oil as much as the next cynical lost in the elevator. This became particularly vivid to me as I hurried northward in a car stuffed with my loved ones and camping gear for a solstice weekend on the banks of Slave Lake. If not for cheap oil, how could I escape, if only momentarily, the ubiquity of car-love enshrined in Edmonton's vast gridwork of motorized vehicle paths, big-box parking lots and drive-thrus? And wasn't it that same car, and the high rate of speed at which it progressed, which both brought me to and shielded me from two young moose, a grizzly bear cub and several deer between Ft. Assiniboine and Swan Hills?

I know a lot of people head to the Slave Lake area in mid-June there to enjoy the revels that comprise North Country Fair – it is my understanding, for instance, that some people go to enjoy musical performances – but I would like to endorse the activity of going north to experience the solstice itself, that magical single-day serving of the most unsullied possible to Northern Alberta, which is pretty effing far north in the grand scheme of things. As a fan of magnitude, I'm always taken aback by the huge, lake a coppery mirror to the vast expanse of sky. With the right combination of idleness, recreation and light inebriation, the day stretches out to what seems like several times its normal length, finally gutturing to a milky, starless indigo towards midnight as you lose your

grasp on sentence.

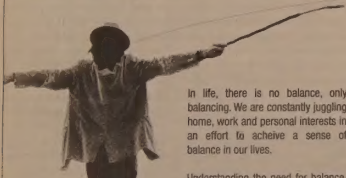
(Having patronized North Country Fair in the past, I recognize its charms as a venue for expressing all manner of hippie sensibilities from not bathing to hand-drumming to seeking transcendence through heric doses of psilocybin and canned domestic larvae. A marathon of hippie propensities in action, that can be a little irritating to my delicate constitution. I sort of need a minimum partner-million of friends in the air to cope effectively, and the NCF can be a non-stop minefield of ivory-fret interactions with headbanded strangers, however great the music can be. Besides, I prefer to seek transcendence in smaller, easier-to-manage groups.)

But even way up the Grizzly Trail, where you find fresh deer tracks on the beach every morning and shockingly large birds of prey threaten to block out the midday sun, the fact that the getting and using of oil costs entails environmental costs, still seems to elude us, as evidenced by the monstrous rolling apartments pulling motorized watercraft that surrounded us on all sides at Spruce Point Campground and Marina. Even on the downward slope of the peak oil curve, we're still burning gas just for shits and giggles.

I'm not about to whiz on anyone's idea of fun or suggest that the world will rethink its energy usage if a few guys from Kinuso don't gas up their jet skis. I'm just pointing out the sorts of moral quandaries that lurk in every nook and cranny of 21st century life. Make of it what thou wilt. Just don't bitch to me about how riding my bike inconveniences you. It's our collective addiction to convenience that's part of the problem.

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NEWS: NEW GROUP

Ya Gotta Have Friends

REACHING OUT AND EXPLORING AIM OF HABITAT SOCIAL SCENE

BY JESSICA POTTER

Trying to break out and find new people to connect with can be tough, especially when you don't have an in. U of A student Jolene Latimer recognized this and decided to pool together her disparate group of friends to form Habitat Social Scene, a non-profit group with a goal to mix the familiar with the unfamiliar.

"People have friends in different social scenes," says Latimer. "But it's important to branch out, to explore other groups, share ideas and meet new people who can add a different perspective." She's used her experience in event planning to organize a network of young professionals, artists

and university students – groups that superficially seem to have a lot in common, but maybe don't have direct lines of communication.

The goal of Habitat Social Scene is to host events that will foster a sense of community and facilitate pride in the city, says Latimer. "Edmonton has so many amazing spots outside the bar scene, so we want to broaden things, organize events that take advantage of the great locations we have here." So far, the group has relied on Facebook and word-of-mouth to advertise; Latimer hopes that interest continues to grow as they plan future events.

It was the opportunity to step out of his routine that brought musician and producer Jason Zerbini to the non-profit's launch party on

Tuesday night. Held at the Transalta Arts Barn, the event featured local musical talent, a chocolate tasting and about 40 well-dressed but eclectic in the 30s. "The theme tonight is burst your bubble," says Zerbini. "The most awkward part is meeting people. Usually you can't do that unless you're wasted. There are all these people here who just really want to meet people."

Graphic designer Chris Pecora sees the group as an ideal way for people who have lived in the city their whole life break out of their familiar groups. "I've only lived here a couple of years, so this is great for me as a newcomer; too. It's an alternative to the normal social events."

Upcoming events will be posted to the group's Facebook page.

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its illness and disease.

Alfalfa is valuable to cardiovascular health, being known to literally dissolve cholesterol and prevent the build-up of plaque in the arteries caused by over-consumption of fatty foods. It has also been shown to reduce blood sugar levels and inhibit fungus (fungal overgrowth often and unknowingly being a culprit in many people's experiences of ill health). The flow and quality of breast milk is positively influenced by alfalfa, as is overall hormonal balance, thereby making alfalfa useful in issues related to menopause. Moreover, regular ingestion of alfalfa can reduce the incidence of female cancers, while alfalfa also binds to carcinogens in the bowels, speeding their elimination.

Alfalfa is well known for its immune potentiating effects. Whether the issue is that of a depleted immune system or an autoimmune condition such as rheumatoid arthritis, alfalfa applies. It's important to note that alfalfa seeds (specifically

minutes before consuming.

I always recommend that, when possible, herbs be taken in tincture format since tinctures provide fresher, more readily available herbs for the body's use. If a person has any digestive complaints (for the most part, we all have some degree of digestive complaint), capsules are not ideal as the body is less able to process and use a capsule's content. Further, the herb inside a capsule has usually been freeze dried, whereas the herb inside a tincture is fresh and preserved with grain alcohol.

Tea is the next best bet for getting the most out of herbal therapy. It seems difficult, in my experience, to find a tincture of alfalfa in Edmonton, so tea may be the way to go. Dried alfalfa leaves suitable for tea can be found at Planet Organic Market or Optimum Health Vitamins. I recommend Chickadee Farms brand, a local company.

My thanks to Robert Rogers for his help in the writing of this column.

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Alfalfa is thought to have the capacity to encourage a healthy balance of bacteria in the digestive tract, while also cleansing toxic pockets including those associated with diverticulitis in the large intestine. The minerals present in alfalfa work to alkalize the blood and internal system. As previously mentioned in other columns, an overly-acidic internal environment is the only one in which disease can be formed and thrive. Therefore, ingesting alfalfa on a regular basis and over time would help to create a body that is most resistant

those containing L-canavanine may exacerbate lupus. Those suffering from lupus ought to avoid alfalfa seeds and consult with a licensed herbal practitioner before embarking on any herbal program. A useful application for the seeds is in the acute situation of hangover and associated stomach pain. For this purpose, infuse one teaspoon of seeds in one pint of boiling water and steep for 20

(Editor's note: What a difference one word can make. In last week's column, a minor editing change may have lead readers to believe that Roberta is "cynical in nature". What Roberta originally wrote was that she is "commercially cynical in nature", in other words, cynical of commercial products overall. She would like her readers to know that she is most definitely not a cynical person.)

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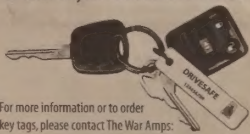
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FREEWILL SHAKESPEARE FESTIVAL • PREVIEW

The Bard's Females Were No Eunuchs

BY KATHLEEN BELL

SHAKESPEARE UNDERSTOOD WOMEN DESPITE WRITING THEIR ROLES FOR MEN TO PLAY



Macbeth's witches: Belinda Cornish, Tess Degenstein and Nicola Elbro | PHOTO BY CRAIG JANZEN

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I'm going to propose that the three most memorable things about studying Shakespeare in high school are as follows:

1. Your friends' amateur re-enactments of Bill's tenderly crafted works. Sweaty palms, words they never bothered to Google, and Dollar Store swords more often than not yielded moments of comedic brilliance ... especially if they were doing a tragedy.

2. Globe Theatre dioramas. To this day this project baffles me and, to this day, it comes standard with a western education.

3. Learning that all the female characters were played by dudes back in the day, mostly young dudes, but dudes none the less. Titania, Ophelia, even fair Juliet had an Adam's apple.

While the first two are almost impossible to forget, the last was always hard to imagine. That kind of sexism always seemed so out-of-place, so antithetical to the fiery, smart, competent women Shakespeare would write. If Portia, a woman, could talk her way out of the whole pound of flesh situation in the Merchant of Venice, why couldn't a real woman play Portia?

For further insight into the matter, I travelled from afar, well not that far, to consult with three witches — that is the witches of Macbeth. Holding court in the rehearsal space of the Fine Arts Building at the University of Alberta, the coven has taken a break from prophesying to discuss this year's Freewill Shakespeare Festival. Edmonton's annual twilight tribute to The Bard is not only returning to Hawkeless Park for its 22nd year, it's also returning with a lineup which features two of the most badass ladies in all of western literature back-to-back. In a one-two punch that emphasizes the clever female characters Bill was adept at writing, the festival is prepping Much Ado About Nothing in the comedy corner, starring the wicked tongue of Beatrice, and representing tragedy, we have the just plain wicked

ed Lady Macbeth.

"Ya, they were written for men," concedes Nicola Elbro, sitting in the brown rehearsal skirt of witch No. 3, "but whatever he did, he wrote them as full characters and from a woman's point of view. He somehow managed to understand how a woman can work, and yet, maybe there's not that many Lady Ms that I know. But there are really overly ambitious women that get wrapped up ..."

"Who will sacrifice anything," cuts in Belinda Cornish, who plays Witch No. 2 as well as Beatrice.

"Absolutely, it's reality TV," says Tess Degenstein, the first witch of the lot and Hero in Much Ado.

"And Beatrice," continues Cornish. "There's lots of women who won't lay down and take it, if you'll excuse that expression. I suspect, at the time, Beatrice would have been something of an anomaly, or maybe not, but in our world, it's full of women who just go 'what? You don't get to treat me like that.'"

"It's almost like his women, whom he wrote way back when, are more suitable to today," says Elbro. "It's like he was writing for future women."

The crack of Beatrice's tongue when confronting her scorned love, Benedick, after he returns victorious from war, is far sharper than that of the lead in today's average chick flick, conquering her or not. She's marked by confidence, not the neurosis of so many female characters these days. Perhaps here, Shakespeare has even outpaced Hollywood.

We can only guess at how such women were played in the 1600s, and as Cornish notes (well, actually she acts out), Beatrice could have been delivered as a farce, all ridiculous pouting and wild gesture. "But whether or not that was the case," says Cornish, "he's written extraordinarily complex women, strong, believable women who are not easy to play, necessarily, but there's a great deal of richness there."

As much fun as Beatrice is to watch, on the other side of the spectrum is, of course, Lady M, who represents the dark side of too much sass and the mysterious witches whose roles here have long been shrouded in rumours ... and unsightly beards. "We've taken out the line about the witches having beards," amends Elbro, since for this particular production, the witches are not haggard old women, but young gypsies.

"John Kirkpatrick, the director, has set the play ... well, it's still in Scotland, because they're saying all these places in Scotland, but it's as if Scotland was 1970s Eastern Europe," explains Degenstein.

"Part of the reasoning behind that was that it had to be an environment that was oppressive and that it had to be an environment where superstitions would be believed."

Superstition, fear, power — such intangible concepts, yet such potent motivators. So much so that for over 400 years, with a good set of actors (male or female), Shakespeare and the lessons he hoped to convey, come across as clear as ever. "We feed Macbeth this information with the prophecies and that's all we do, we don't do anything more than that and it's up to him whether he'll follow through or not," says Elbro. "That's totally relevant today — that wanting power and just only thinking of yourself in it."

"In the way that Macbeth is unravelling in rehearsal, the second half is like a thriller almost," she adds.

And that, I propose, is the No. 1 least-memorable thing about studying Shakespeare in high school. Your teachers may have failed to mention how fudgin' exciting the Bard actually is. But one evening in Hawkeless Park with the Freewill Players is bound to erase the terror of the classroom ... replacing it, instead, with the fresh thrill of witches, ghosts and murder, which in many ways is preferable to sweaty palms and dioramas.

Italian Rapsallion

A LITERATURE STUDENT TRIES TO LEVERAGE THE FEMINIST REVOLUTION INTO SEX THE PREGNANT WIDOW

THE PREGNANT WIDOW

By Martin Amis
Knopf Canada, 384 pp, \$32.95, Hardcover
★★★★☆

BY MICHAEL HINGSTON

It's do a quick taste test. Identify, if you please, the author of the following passage:

"It was by no means the worst of all possible pubs, the carpets not much damper than bathmats, the tureens of the ashtrays not yet brimming over, the clientele not audibly planning your murder. As I was ordering, I felt a waft of yeast on my cheek and a tap on my shoulder, and even before I turned I felt the arrival of violence (violence at my expense)."

Even if the particular sentences aren't familiar – the novel it's taken from was only released last month, after all – the identifying marks are all there. There's the spiky wit. The carefully measured rhythms and repetitions. And the expansive vocabulary, paired with an almost comically wholehearted embrace of the sleaziest corners of English pub culture.

The above is a quote from the *Pregnant Widow* by Martin Amis. The *Pregnant Widow*, but in terms of location and atmosphere, it's actually far from representative. For the bulk of his 12th novel, the British post-stirrer and stylistic virtuoso has up and relocated to an idyllic Italian castle in the summer of 1970. The goal? To see if 20-year-old Keith Nearing can take advantage of the

bourgeois feminist revolution and have a bunch of promiscuous sex with his fellow vacationers. And if there's any time left over he's also got a suitcase full of classic English novels to power through.

Keith starts out more or less devoted to his on-again, off-again girlfriend Lily, who's recently returned to him after a year of her own sexual adventures – or, in the novel's vernacular, "acting like a boy." But he quickly becomes infatuated with her impossibly busty friend Scheherazade, who has a rather careless habit of sunbathing topless. Then there's Glona, a later arrival whose backside defies both physics and swimsuit technology.

Everyone at the castle talks freely and graphically about sex, gossiping about each other's underwear preferences and masturbation rituals. (The latter is ingeniously dubbed "aphed narcissism" – a telling detail since the book as a whole can be seen as one long, loving gaze.) Keith, though, is the only one of the bunch who aims to walk the walk. Schemes are hatched. Plots thickened. Most go horribly awry.

And everything is filtered through the peculiar lens of his reading list, where chastity and feminine virtue are always of the utmost importance. Keith notes that "the English novel, at least in its first two or three centuries asked only one question: 'Will she fall? Will she fall this woman?'" Of course as a character in an English novel himself, and one living in an age of decidedly looser morals, Keith has his own meta-dilemma to contend with: "What'll they write about he wondered when all women

en fall? Well, there'll be new ways of falling.

As with everything Amis publishes these days, *The Pregnant Widow* arrives with an attendant cloud of public chatter. How much of the book is, as he once claimed, "blindingly autobiographical"? Is this one good enough to finally net him a Booker Prize? Or is its treatment of the rise of feminism too crass and reductive for any of this to matter?

My sense is that, in the long view of Amis's career, it'll be seen as a smart, kinetic oddity that nonetheless clatters around a bit too much for its own good. Despite the serenity of the setting, it's quite a noisy novel. You can feel Amis's desire to never write an unoriginal sentence soaking into every page.

And there's a long parade of codas that amounts to little more than an 80-page, where-are-they-now credit sequence.

On the other hand, there are literal hundreds of worse descriptions for a novel than "quirky." Amis (aside: I make no secret of my unwavering devotion to the man's writing with its myriad leaps and somersaults and upends) If his career has looked a little unsteady these past few years, the new book is a swift reminder that there's still some gas in the tank.

He also remains far more subversive than most of his detractors will acknowledge. For all its rampaging hormones, *The Pregnant Widow* is thoroughly in control of its narcissism and gutter-mindedness – and if you don't think there were horny opportunists like Keith circling the margins of the sexual revolution, well, you're only kidding yourself.

ARTS NEWS: A 3D VIEW OF M.C. ESCHER

M.C. Escher: The Mathematician
Art Gallery of Alberta | June 19-Oct. 11

The Art Gallery of Alberta is presenting 54 works by one of the most recognizable print-makers of the 20th century in M.C. Escher. The Mathematician, running until Oct. 11.

Curated by the AGA's Deputy Director/Chief Curator Catherine Crowston, *The Mathematician* features 54 works selected from the collection of the National Gallery of Canada.

Maurits Cornelis Escher (1898-1972) is one of the world's most famous and recognized artists. Images of his work are reproduced and appreciated by millions of people around the world, yet not too many of us really know what the man was about.

This show offers a rare look at the whole of Escher's career, showing off the different themes and areas of study that captivated the artist throughout his life. The exhibition includes much less known early Italian landscapes alongside many of his most recognizable images, including world famous works from the "impossible architecture" series.



An example of the work of printmaker M.C. Escher, now on display at the Art Gallery of Alberta. (PHOTO SUPPLIED)

Also presented as part of The National Gallery of Canada at the Art Gallery of Alberta from June 19 to Nov. 7 is the exhibition *Prisoners' Passions: Architecture of Mystery and Imagination*. This exhibition features renowned Italian artist Giovanni Battista Piranesi's haunting architectural fantasies from the famous print series, *Capricci d'Invenzione*.

in the 1700s.

Also now on display, and in a much more whimsical vein, Albertans and visitors to our province will also have the opportunity to see *The Art of Warner Bros. Cartoons*, which reintroduces to young and old alike the groundbreaking, irreverent animation crafted by the Warner Bros. Studio between 1935 and 1964.

On Saturday, the AGA will also open *Reframing a Nation*, the first exhibition of works from the Gallery's permanent collection since the opening of its new building in January.

The exhibit explores the role that landscape plays in the construction of Canadian identity, featuring works by Canadian artists including *The Group of Seven*, Emily Carr, Frederick Varner, Cornelius Krieghoff, Tom Thomson, and David Milne. It runs until November.

A curator's introduction to the Escher show, with Catherine Crowston, will take place on Friday, June 25 at 6:30 pm. Tickets for this event are free, but must be booked online at yourgaga.ca.

— ALISTAIR HENNING

THE PREGNANT WIDOW

Radio Guide

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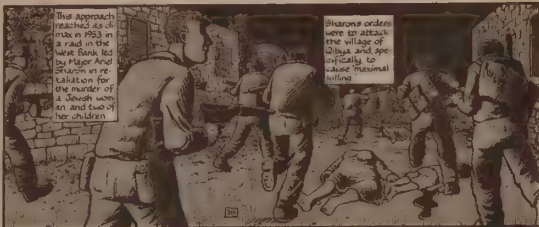
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GRAPHIC NOVEL REVIEW

Joe Sacco Does It Again



A disturbing scene from Joe Sacco's latest book. (Illustration supplied)

FOOTNOTES IN GAZA IS ANOTHER WATERSHED IN THE GROWTH OF THE COMICS MEDIUM

FOOTNOTES IN GAZA

Written and Illustrated by Joe Sacco

BY KENTON SMITH

Joe Sacco is a rare one-of-a-kind talent. And he's made a tremendous contribution to comics.

Sacco is an American Book award winning cartoonist, and the author of the acclaimed works of comics journalism: *The Fixer* and *Palestine*. The latter is now available in an expanded, re-designed edition. Sacco's newest book, *Footnotes in Gaza*, is a prigel of sorts to that landmark collection.

His is a remarkable oeuvre, which highlights how underutilized comics remain as a serious mass medium. Sacco is the recipient of heavy-duty accolades, simultaneously as cartoonist and journalist.

"With the exception of one or two novelists and poets, no one has ever

rendered this terrible state of affairs better than Joe Sacco," wrote the late Middle East scholar Edward Said, in his introduction to Palestine's original single-volume edition.

Palestine has even been on required reading lists in colleges and universities.

Like all inspired works, there is something, well, obvious about it when you think it over. After all, the comics medium supplies Sacco with a wider range of journalistic tools to work with.

The juxtaposition of word and image, first of all, allows Sacco to

realistic style to precisely visualize a Rafah cityscape, on another, he can employ caricature or expressionism for enhanced effects. The result is a kind of distilled reality that real-time video cannot quite duplicate.

The "drabness not to say sordidness of everyday life in the refugee camps," with their "permanent mudiness and ugliness" — according to Said, "these are rendered with almost terrifying accuracy." Extraordinarily, he declared, "[Sacco's] images are more graphic than anything you can either read or see on television."

The visual aspect of comics also

"[SACCO'S] IMAGES ARE MORE GRAPHIC THAN ANYTHING YOU CAN EITHER READ OR SEE ON TELEVISION."

concentrate a greater density of information within the individual page or panel.

Furthermore, the kind of information Sacco is able to convey is made possible specifically by the power of the image — or, more specifically, the drawn image.

On one page, Sacco can adopt a

enables Sacco to more powerfully convey the subjective, impressionistic dimension of his frontline experiences. In both *Palestine* and *Footnotes*, he displays a tremendous gift for caricature in rendering his various subjects.

In the latter, however, Sacco's evolved his style through meticulous craftsmanship, achieving what could be called comic documentary hand-some, powerfully graphic images that strip the architecture and landscape of Gaza down to their bare essence. It's a fine line between detailed realism and the minimalist nature of the best comic art. Moreover, there is a monumentality to the art in *Footnotes* that lends the work tremendous gravity, as it chronicles real sometimes terrible history.

Is Sacco's graphic approach manipulative? Absolutely. But Sacco is honest about where he stands, and cannot be accurately called one-sided. Indeed, like any good journalist, he frankly acknowledges the problems of verifying fact he engenders trust.

Footnotes in Gaza is easily Sacco's most sophisticated work yet, down even to the interplay of individual panel and page. It's as landmark a chronicle of the Israel-Palestine conflict as its predecessor. Not to mention a landmark for the continuing evolution of comics.

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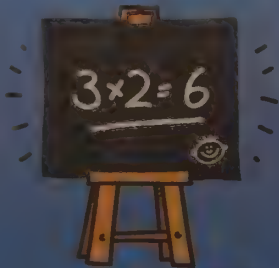


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BY BEN MACIOWSKI

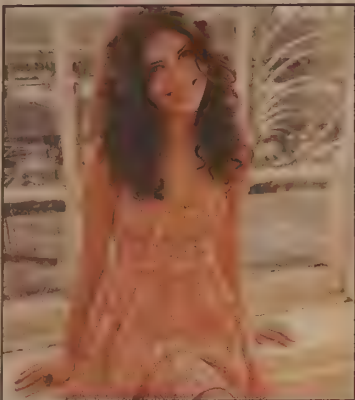
"2010 Calgary jazz Festival cancelled. That was the headline that appeared on CBC.ca's entertainment page last weekend.

Fortunately for Edmontonians, the 2010 Edmonton International Jazz Festival is on track, both fiscally and talent wise.

It starts on the evening of June 24 with genre-blurring pianist Chick Corea and Order III Canada induction Terry Clarke Trio sharing the bill at the Winspear.

Sixteen-time Grammy winning Corea had been scheduled to play at the overlapping Calgary jazz festival on June 25, so you can bet your bet on a swath of Calgary jazz fans will be bebop and skating their way north for his Edmonton performance.

Why are so many folks afraid of jazz? Do they think it's reserved for



Nikki Yanofsky plays Elif Winspear on June 29 | PHOTO SUPPLIED

the brilliant eccentrics who congregate at garage sales, and second-hand record stores in a fruitless attempt to secure a rare Duke Ellington b-side 45?

Kent Sangster, executive director

Edmonton International Jazz Festival producer, disagrees with this assumption, and invites everyone to experience his passion for jazz, and fulfil the festival's mandate: "Jazz for

Everyone"

The lineup for this year's jazz fest proudly boasts an all-jazz lineup, compared to other international jazz fests which have had to incorporate other "non-jazz" artists in order to appeal to a younger more spendthrift demographic (see Cyndi Lauper at this year's Montreal jazz fest).

Sangster credits this with Edmonton's sea of festivals, each appealing to its own niche audience.

"But Kent," I interrupted, "I can't help but notice Kid Koala's inclusion on the schedule."

He counters: "The one underlining thing about true jazz is that I still like to think that it offers what most other musical forms don't: spontaneity."

Via six(!) turntables and a backing rhythm section Vancouver born Kid Koala's ensemble The Slew, is presenting the soundtrack to a new, defunct documentary film project to the Starlite Room on June 30.

Edmonton's jazz festival adds to its Canadian contingency with the inclusion of Nikki Yanofsky. Yes, the Yanofsky behind the Olympic "I Believe" anthem, but you already knew that.

Continuing her tradition of selling out jazz fest venues, three years ago she was the youngest person to ever sell out Place des Arts in the Mon-

tréal jazz festival. Yanofsky sold out the MacLab theatre at last year's Edmonton's fest, and is well on her way to doing the same to the Winspear on June 29. Her Calgary jazz-fest performance, too, was also cut.

Taking a break from his nationally syndicated radio program, guitarist/vocalist/bandleader, John Pizzarelli, is opening for Ms. Yanofsky.

Speaking at her the day after Yanofsky was bumping elbows with the likes of Paul Simon, Billy Joel, and the guy who wrote five of Janis Joplin's biggest hits, at the Songwriter's Hall of Fame Yanofsky discussed how she brings her youthful sensibility to classic jazz ballads and fulfils the spontaneity of jazz, bringing a sense of authenticity and realism to everyone of her "non-scripted" performances.

She also credits her inclusion at the Olympics as a way to introduce jazz to new enthusiasts who checked out some of her other [jazz] stuff."

If you're looking to save some bread or include the kids, the EIFJ also features nightly free outdoor jazz performances of top quality international performers at Louis McKinney Riverfront Park from 12 to 7 p.m.



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TURNTABLE WIZARD'S COLLAB WITH WOLFMOTHER'S FORMER RHYTHM SECTION ALTERS THE DANCE FLOOR

KID KOALA PRESENTS: THE SLEW

With The Heavy, Knight Riders

Friday, June 30

Sawtooth Room

BY ROBIN SCHROFFEL

It's Kid Koala like you've never seen him before: stirring up mosh pits.

At least that's what happened when the acclaimed Canadian turntablist, real name Eric San, brought his latest project *The Slew* to Australia, describing the live results as "a big, sweaty rock concert."

"That was a really kind of new experience for me as far as being part of something that would incite that kind of energy in the crowd," says San, whose audiences normally either hit the club's dance floor or stand and marvel at the DJ's skills.

Originally billed as a one-off album and tour, *The Slew* was outlived its preplanned expiry date to bring its raucous technical hip-hop-rock fusion to jazz festivals across Canada this summer.

A recording project before anything else, *The Slew* was conceived in 1998 when San met Dymondite D (Dylan J. Frombach) through mutual friends while on tour with the Beastie Boys.

"We kept in touch and always thought it would be cool to do this sort of hand-cut interpretation of a rock or sludge blues album," San says.

The pair followed through and after five years in production, *The Slew*'s record, *100%*, is finally out on the Puget Sound label.

Contrary to much of what's been written about the album, its relationship to a canned indie documentary is tenuous at best, says San, who's

quick to distance the music from the film it was once slated as soundtrack.

"Originally *100%* was a rock record. At some point Dylan was approached to score a film and we thought the type of music that they were looking for would fit the style that we were already heading in. It kind of detoured a little bit to... Okay, this could also be the soundtrack. Since that has sort of gone by the wayside we just decided, 'No, right now it's still that record that we wanted to do.' We're touring it now," he explains.

Frombach isn't involved with the tour. Instead, *The Slew*'s live incarnation is a loud, heavy six-turntable band of Australian hard rockers Wolfmother drummer Myles Hesketh and bassist Chris Ross.

Adapting the material, which was created entirely with turntables for live presentation brought its own challenges. San took special precautions with his equipment to ensure everything runs smoothly.

"It's a very dynamic show but we really wanted it to be something that we could just sink our teeth into and rock out with it. We built special skip-proof turntable stands and I cut some records for the show that have quick cue drops on them so even if it's totally dark we'll be able to drop the needle and cue in time for the changes of the parts of the song," he says.

And of course, working with a live rhythm section changes things, San says.

"Once you have four people on stage, it's about kind of making space for everything but also of the sum being greater than its parts; making your quarter of the sound try to really matter or make sense. When it does come together it's really beyond everything you could have expected."



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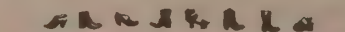
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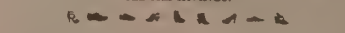
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JAZZ FESTIVAL • PREVIEW

The Piano Man

**RAISED ON OSCAR PETERSON,
LOCAL CHILD OF JAZZ
CONTINUES TO IMPRESS**

JAMES CLARKE TRIO
Part of The Edmonton International Jazz Festival
The Nordisk Suite
Friday, June 25, 11:00 p.m.

BY *Andrew G. Thompson*

He is only 19, though he looks more boyish than his age reveals. But James Clarke already he has begun to turn ears and heads in his direction with his impressive jazz pianism and educational pedigree.

Last year, Clarke and his trio, made up of MacEwan alumni Lindsay Woolgar (bass) and Paul Wouda (drums), played at The Works Festival. He was also involved in the performance and taping of the CBC U22 Documentary focusing on talent and rising stars in Alberta under the age of 22. More recently Clarke and his fledgling trio performed at this year's NEXT Fest and are now preparing for a major career breakthrough at this year's Edmonton International Jazz

seminar inspiration for the young James Clarke's interest in the jazz idiom. "I think I was around 13 years old I was actually digging around for Christmas presents and I found that CD."

Since enrolling at Grant MacEwan University's jazz program two years ago, Clarke has relished the instruction he has been receiving from his current teacher and mentor Chris Andrew. "He started me off [in jazz performance] and I think we had a great thing going on. Every time I have a lesson with him I still learn more. It's still working for me. His chops are just absolutely killer, and he gives me something I can always learn from on my way."

Clarke sees his move to Montreal's McGill University this fall as the next step in his development as a jazz musician. He hopes to study with John Roney who is on the McGill Jazz Faculty. Clarke is also being drawn to the size and stature of the Montreal music scene.

"The Montreal jazz and music scene in general is just so immense and incredible," says Clarke. "I think

CLARKE HAS RELISHED THE INSTRUCTION HE HAS BEEN RECEIVING FROM HIS TEACHER AND MENTOR CHRIS ANDREW.

Festival. He has also just released an EP of five original works entitled *Kingsley Crossing*.

His earliest musical memories are of sitting at the piano at his babysitter's residence when he was a toddler. She started teaching him piano at around the age of four. He was soon taking lessons in classical piano from Donna Noton and then Shellagh Scott at Sherwood Park, where he currently resides. Oscar Peterson's *Night Train* album proved to be the

spending two or three years over there — only going to help me grow so much more and up my playing to the next level."

Following the Jazz Festival, local audiences will have one more opportunity to hear Clarke before he heads east — at the Glenora Bistro on July 30 at 7:00 p.m. After hearing the calibre of Clarke's playing, one must conclude that his move to Montreal will be Edmonton's loss and Montreal's gain. We wish him well.

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The Globe and Mail 1/24

HIP HOP • PREVIEW

Back In Fluorescent Black



Anti-Pop Consortium bring their talent to River City from the [Big Apple] PHOTO SUPPLIED

SET APART FROM THEIR CONTEMPORARIES, ANTI-POP CONSORTIUM DOESN'T ASSOCIATE WITH MODERN RAP

ANTI-POP CONSORTIUM

With The Paranormal and Rb. 7
Starline Room
June 29, 8pm
Tickets: \$20 at Blackbox, Footh, Listen and Ticketmaster.

BY ANDREW PAUL

Recovering from a severe hangover, Beans, one quarter of New York's Anti-Pop Consortium, laments the continued decline of the hip-hop scene as it departs ever further from its roots as a lyrically smart art form.

The predominant influence of hip hop is coming from the south, and

APC's answer to this kind of impulse is their fifth full-length album *Fluorescent Black*.

Released in October last year, the disc is the culmination of the group's five-year hiatus after splitting up in 2002 because of creative differences. Beans says the disc demonstrates the dedicated follow-through needed to craft an album from inception to release.

"It's way stronger than the [last] one, which was somewhat embarrassing," Beans says about 2003's *Antipop* vs. *Matthew Shipp*. He explains that despite getting off on the right foot, by the time the album was ready for the final stages of production the group had already begun to disintegrate. The album was fractured and never reached its full po-

apart from its contemporaries.

However, the road to the release of *Fluorescent Black* was anything but easy.

After meeting in 1993, APC began recording in 1997 and by 2001 had released two full-length albums (*Tragic Epilogue* and *Shopping Carts Crashing*) on top of more than a dozen promos, mix tapes, EPs and singles.

They received mixed reviews from mainstream critics but caught the eye of Thom Yorke—landing them an opening spot on the European stretch of Radiohead's *Amnesiac* tour in 2001 and cementing them as avant-rap artists worth keeping an eye on.

However, in 2002 creative differences caused APC to break up.

"THE PREDOMINANT INFLUENCE OF HIP HOP IS COMING FROM THE SOUTH AND PEOPLE ARE TRYING TO RIDE THAT BANDWAGON WITHOUT WHAT THEY DO BEAT-WISE OR INTERESTS WITHOUT BEING LYRICALLY."

people are trying to ride that bandwagon, and what they do beat-wise is interesting, but not lyrically," Beans grumbles, says through a crackling phone connection to New York. "The lyrics in and of themselves are complete shit."

The depths of the degenerative lyrics Beans speaks of is found in artists like Lil' Jon whose claim to fame and skill set rests almost entirely on his varying mispronunciation of the word "yes" and his ability to smile really big while holding a fancy cup

tential of what it set out to do, but this one (*Fluorescent Black*) is more focused."

Though High Priest wrote most of *Fluorescent Black*, Beans contributed "New Jack Exterminator" as a message to the hip hop world that Anti-Pop is back and better than ever.

Beans explains that though the new album is strongly reminiscent of earlier forms of the genre, incorporating heavy use of keyboards and guitar. The high production value and lyrics continues to set Anti-Pop

Most of that time I spent on the road touring my ass off," Beans recalls. "I put out a succession of records, faced some difficult times and wrote about it, and I was lucky I had an outlet to deal with it, but then we got back together (in 2007) and things started rolling again."

And things are continuing to roll as APC prepares to release *Knives From Heaven*, which is another collaborative project with Matthew Shipp. You'll be able to check it out this October.

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POINT OF VIEW - MUSIC

The Jewel Of The North



WILDLIFE FISH GRIMMONSKY

**NO TWO DAYS AT THE NORTH
COUNTRY FAIR ARE EVER
THE SAME — AND THAT'S THE
BEAUTY OF THE PLACE**

While the rest of you slipped home to comfortable beds and real sleep, I've stayed out here in the wilds with little more than a tenuous digital umbilical cord to civilization. Lurking somewhere, a dim memory of cities with their expectations and ice machines and pretty girls and cops. (Requests are still coming in, of course

onstage in the first place. The Manitoban sings (a little) then talks emotionally about Johnny Cash shaking hands with Otis Redding, his own dad, being a dancing entertainment clown and, uh, race relations. Swiftly then announces, "Hey, I'm done for tonight — I love you all!" and whips his microphone at the stage floor. Instant legend: Just one of a million great moments out = the land of dragons. (Seriously, it's actually on the official NCF map.)

Besides all that other stuff like rope-swing beaches and five-hour walks and sitting around inhaling dangerously addictive CSHIIONO, this was an extremely decent music festival happening. Cedric Burnside threw it all out there with a couple core blues sets. Carolyn Mark as ever made me laugh even when a mile away in the swaying-grass fields, ex-

ing cares how every other festival fucks up having an actual unsurpassed utopia when it's right there in front of us. God, I sound like I don't know how to wash my Hobbit feet but the Fair is simply such a psychic muscle relaxant.

Speaking of which, if you happen to be in with the staff at Haven and missed NCF, their private anniversary party is this weekend as well. Just talk to them and confirm details (or use the Book of Faces).

But back to North Country Fair, where we made friends with a daily shot of Hobbs' "Crazy Antics" blasting out the car windows. I tell you this all the time — mixing camping in the wild north and an evolving music festival is the jewel to covet when curious strangers ask about Alberta. It's the antidote to all those things not even worth naming.

BESIDES ALL THAT OTHER STUFF LIKE ROPE-SWING BEACHES
AND FIVE-HOUR WALKS AND SITTING AROUND
INHALING DANGEROUSLY ADDICTIVE CSHIIONO,
THIS WAS AN EXTREMELY DECENT MUSIC FESTIVAL HAPPENING.

— it is the 21st century. But they feel like unwanted missionaries.

Swiftly e-mails me the other day, for example, asking I "not" upload the footage from his concert at North Country Fair. Damn it, man! Of course I promise, but this doesn't mean I can't describe what was, without question, one of the best live performances I've ever seen from a country band, especially after 10 years of Big Valley.

Dressed in a Karate Kid headband and just fucking Puh-ISSSED, first off ol' Swiftly tries to pick a fight with Tolan McNeil, questioning how he got

plaining about her body parts. As the place is really just a giant playground without fences, you'd as easily stumble upon Hank + Lily losing a pound a minute in leather pants and antlers as see an orbiting eagle. Everything H-L brushed against turned psychedelic, especially when they directed their night/morning light show back at the woodchip crowd. Campers were also looping about the fill-in set by the local kid who refused to get off main stage, grinning and shredding and ignoring the emcee's maxed-out stinkiey. If such panache happened in Edmonton ... ah, but who fuck-

even the City Streets were practically purring in the trees.

My imagination may be playing tricks, but it does seem as if the whirling, happy in the same space with the singing drunken native motif is being replaced by something else, maybe a vibe more specifically about itself. An example: organizers put on an enormous fire spectacle all night every night which lured the bongoloids away from the must-blanketed campground. Tactics? Will the Fair change? It's actually a silly question considering no two days there have ever felt the same yet.

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LIBRARY VOICES

Denim On Denim

(Flying Saucer Records)

★★★★

Denim On Denim is clever and catchy. Multifaceted but not muddled. Poppy, yet still 100 per cent indie-cool. An eight-person, Regina-based collective Library Voices has steamrolled a sweet load of synths, smart-talk and found sounds into the audio equivalent of geek-chic. Between "Booths" (probably the only song in the world that name checks Margaret Atwood, and "Bodies of Fiction," which makes mention of Dostoyevsky's *Notes From Underground*, Library Voices' main fan base is destined to be those heading into the fifth year of a four-year BA. But *Denim On Denim* is more like a party packed with self-aware English majors than a university class. With plenty of handprints and background vocals coming in on the choruses, boastful snappy one-off commentaries, "I'm a brand new park where your favourite strip mall used to be," this debut's length is a playful look at trendy urban intelligence.

KATHLEEN BELL



RICCA RAZER SHARP & THE EQUAZN

Opposite Attract

(RCA Records)

★★★★

Opposite Attract is a new collaboration between hip-hop artists Ricca Razer Sharp and The Equazn, but on this musical marriage listeners might occasionally feel like *them* when "separating the two."

MC's boast songs that rightly sound rhyme, but their "omniscient" lack of the lyricalism of a *Dr. Seuss* "cat in the hat" and the album's omniscient reflects the repetitious and lacustrine material. Both Ricca and The Equazn rap extensively on the album, giving it a lyrical reflective focus, but the lack of creative instrumentation becomes listless. To make things worse, the pair cap off the album with the seven-minute dumber "Connect Four," featuring *Boyz II Men*'s stale rhymes — "Focus with Tupac?" — plod onward, only to end in a curious, low-fi jazz number reminiscent of a Wes Anderson film. Not bad for a first date, but maybe they should see other artists?

SEAN STEELS



THE FROLICS

Ripe

(Fonytumbel)

★★★★

Much like the band's name, there's definitely a cutesy element to The Frolics, which doesn't hold a lot of weight with my musical preferences. But for every gimmicky lyric, this trio serves up a substantial morsel with their tight surf rock, which studies at the very least, "Better Than Wine" is a bit of a gratuitous E-town shout-out, but tracks like "Traveling Meth Lab," "Three Floor Walkups" and "Molly 'Sheen"

demonstrate a dark, strong, spatted core. Already a fan of all the genre's soaring scales and minor chord overruns, The Frolics' kick it up at least a couple notches with a few tracks including "Trouble Run and Cigarettes" where lead singer Amy Frolic achieves a ferocity few bubbly blondes have the balls to reach for. Backed by obviously talented players who can put a punk rock boot to their retro rock swing, translating their album into a live show for their CD release gig at The Artery this Saturday should be a ton of fun.

JENNY FENIAK



BARBARA STREISAND AND QUARTET

One Night Only at the Village Vanguard

(Sony)

★★★★

To launch her 2009 album *Love Is the Answer*, Streisand did a one night only gig in New York's Village. The show was recorded live and released as a CD/DVD set, creating an album based on the promotion of another album. I wasn't sure whether I'll listen or watch first, but in the end both were equally rewarding. The CD is cozy, recorded live in a tiny jazz club, the acoustics sound like everyone has gathered for drinks

in your living room. The standard greats are there: my fave "Funny Valentine" and "Evergreen." The DVD gives the same material as the CD with the added bonus of being able to watch Streisand's dialogue with the Chirons, or Sarah Jessica Parker calling in the front row. Barbara's closing encore of "The Way We Were" whether you're watching or just listening is a poignant reminder of why we love her.

JEN HOYER



TIM ERIKSEN

Soul of the January Hills

(Upcreek Records)

★★★★

Recording *Soul of the January Hills*, Tim Eriksen pulled off a feat few other musicians would contemplate. He walked into a Benedictine Abbey with a digital recorder, sang through 14 songs in less than an hour, and called it an album. As listeners, we're presented with a stirring reminder that the human voice is the simplest and most intimate instrument. This album speaks to the truth that we all have songs to share and can make music wherever we find ourselves. Eriksen's pure, strong voice is perfectly suited to the folk ballads and hymns he presents in his a capella versions. I would love to wake up to the lilting call of "Drowsy Sleeper," and his rendition of the familiar "Amazing Grace" is gripping. Even if you've never sung a hymn before, you'll chime in with Eriksen's exuberant chorus on "Better Days Coming."

JEN HOYER

MUST SEE • MUST HEAR

BOONSTOCK

KEEP 6 (FOUR FANGS)

If you don't take the whole thing too seriously, the contemporary concept album has its merits — strong musicianship and well planned songwriting material — but often times it seems like a poor excuse for over-the-top, spooky lyrics and hollow concepts in a storyline. Local metal-meets-prog act Keep 6 forged ahead with the additional concept ideas on *Four Fangs*, and if you place the odd story "Cello" and his journey to an orphanage and subsequent lunacy aside, you have a solid album of 100+ inspired bass lines, vocals drawing heavily on Coltrane and Canina frontman (Audie Sanchez) and screeching guitar riffs that are clearly best listened to as dusk. *Four Fangs* ventures into atmospheric mental hypnosis as many great albums and with the accompaniment of a solid strong swing, things won't quite melt away. A promising release from a local act, who last off Boonstock's rock line-up Thursday, June 24 in Gibsons.

★★★★

Kathleen Bell

loopy backing vocals and the odd dicky cello, this album is made of the kind of crap centaur that pushed female singer-songwriters to the forefront of the music industry 10 years ago when the original Lilith Fair was touring. But Miller-Hedke is no revivalist.

With her professional vocal training, lyrical fearlessness (check "Caught in the Crowd" and "Like You Better When You're Not Around") and penchant for electronic findings, this album is an energetic original. Miller-Hedke plays at Rosell as part of Lilith Fair on Monday, June 28.

★★★★

Kathleen Bell

EDMONTON INTERNATIONAL JAZZ FESTIVAL

JAMES CLARKE WITH SANDRO DOMINELLI

AND JOHN TAYLOR | KINGSLEY CROSSING

The fact 9-year-old James Clarke can collaborate with local heavyweights like bassist John Taylor and Sandro Dominelli on his debut CD says a lot for the musical and artistic respect held for name Edmonton. The live, original selections on this album clearly display not only Clarke's gifted pianistic skills, but his diversity as a composer of jazz as well.

With clarity, he's not yet completely familiar. There is a wide range of jazz styles even within the live selections that encompass it. This album is just plain fun listening and the ino jazz live performance Friday, June 25 in the Fairbairn Suite should be just as good.

★★★★

Jenny A. Opatko

LILITH FAIR

KATE MILLER-HEIDKE |

CURIOUSER

"Are You Fucking Kidding Me?" No, I'm not posing a rhetorical question. I'm simply relaying the title of a song that's quite possibly the most astute and delightful cultural commentary I'll past decade. A bonus track on Australian pop-jazz act Kate Miller-Heidke's *North American release of her 2008 album Curiouser*, "Kidding Me?" takes post-break-up Facebook etiquette to operatic proportions: its straightforward honesty is really quite therapeutic, and that honesty leads the way through her entire album. Though layered with low electronic beats,



with which he's not yet completely familiar. There is a wide range of jazz styles even within the live selections that encompass it. This album is just plain fun listening and the ino jazz live performance Friday, June 25 in the Fairbairn Suite should be just as good.

★★★★

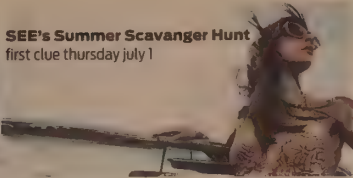
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FILM • REVIEW

The Eyes Have it



The haunted Ricardo Darin in *The Secret in Their Eyes*. (PHOTO SUPPLIED)

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THE SECRET IN THEIR EYES

Directed by Juan José Campanella

Starring Soledad Villamil, Ricardo Darin and Guillermo Francella

Opens on July 2 at the Princess Theatre

★★★★☆

BY MAMIE FOLGAS

I'll be honest. I'm pretty pedestrian in my movie going. I'm not generally a big fan of foreign language films, because a) I don't like reading subtitles; 2) I hate dubbed films even more; and 3) they are often so arty-farty I haven't got a clue what's going on.

So I was surprised how much I liked the Argentinean film, *The Secret In Their Eyes*, last year's Best Foreign Film Academy Award winner. You

to, but this one really got to him, due mostly to the brutality of the crime, and the enduring sorrow of the victim's husband, Ricardo, whose life came to a standstill when his wife was killed. Ricardo spends his off work hours waiting at a train station, hoping to catch a glimpse of the elusive main suspect. "Can you imagine a love like that?" asks Epóposito.

Epóposito asks his old department chief and unrequited love interest, Irene (Soledad Villamil, an earthy, real woman beauty) for her opinion of his unfinished book, which leads to Epóposito digging into the long-forgotten case all over again.

I won't go into further details about the story, which takes a number of interesting twists (but not of the 'where the hell did that come from?' variety).

The Secret in Their Eyes is an exceptionally well made film, with one absolutely dazzling sequence. Es-

**YOU CAN APPRECIATE IT ON A WHOLE OTHER LEVEL
IF YOUR ARGENTINEAN, BUT FOR THE REST OF US, IT'S
JUST A FLAT OUT ENGROSSING THRILLER.**

level appreciate it on a whole other level if you're Argentinean, but for the rest of us, it's just a flat out engrossing thriller with a political and romantic subtext.

Our story begins in 2000, when a retired Argentinean federal justice agent Benjamin Epóposito (played by a certain sadness by Ricardo Darin) begins writing a novel based on an unsolved murder he worked on in 1974, the horrific rape and murder of a beautiful young woman. Murder was pretty commonplace to Epóposito

póposito and his alcoholic sidekick Pablo (Guillermo Francella) go in search of the main suspect at a soccer game of his favourite team. The camera begins high above the stadium, then seamlessly drifts down to field level, then into the stands where Epóposito is searching for the suspect. The suspect flees, and the camera follows him as he jumps several feet, then hobbles out onto the soccer field. It's a wonderful, eyepopping piece of filmmaking in a fine, engrossing, adult film.

FILM REVIEW

So Much For The A-List

THE A-TEAM IS SLOPPY B-MOVIE FARE THAT FALLS FAR SHORT OF ITS OWN SELF-APPLIED GRADE

THE A-TEAM

Directed by Joe Tompkins

Starring Liam Neeson, Bradley Cooper, Quinton Jackson and Jessica Biel

★★★☆☆

BY KENTON SMITH

This would-be blockbuster's title is even more ironic if we go back two months.

April gave us *The Losers*, which had the exact same premise: a crack covert commando unit of oddballs is framed, and must clear itself. Why, those boys even had their own super hot chick to help them do the job.

This means *The A-Team* inevitably suffers from lack of freshness. But the comparison shows the new film up even more fundamentally than that.

While it includes plenty of winks and nudges, *The A-Team* still takes itself too seriously overall; it's like a

some point defies the laws of physics, whether giving us a bus leaping a 50-foot gap, or a helicopter chasing a train through the tunnel.

That's all fine, but there's a trick to this stuff: you have to make it at least look like what's happening is plausible. The helicopter/train bit in *Mission: Impossible* was well in possible, but the scene was so damn slick, it brought it.

The action in *The A-Team* so cavalierly shatters suspension of disbelief, however, that we're alienated from the action: if you give us a helicopter chase where the pilot slants off the engine to avoid near-losing missiles, only to restart and fly off again—well, you may as well give us a jet flying into the sun.

A later track, with a shopper catching a falling man in equally untenable, doesn't help: that the *F/X* are so phony-looking. A climactic sequence involving a mountain of collapsing freight containers is likewise just sloppy.

The one ingenious set piece involves a tank in free fall. I won't spoil



An impressive cast, including Bradley Cooper and Liam Neeson, goes slumming in bland B-movie remake of *The A-Team*. (Photo: Sony)

Sometimes actors so define a role, on substance, style, and feel) that way about Sean Connery as James Bond. Likewise, there's only one T.

And Liam Neeson—what is he house-shopping these days? In my review of *Harry Brown*, I mentioned

WHILE IT INCLUDES PLENTY OF WINKS AND NUDGES, THE A-TEAM STILL TAKES ITSELF TOO SERIOUSLY OVERALL. IT'S LIKE A BLOATED RETREAD OF THE EARLIER FILM, THE LOSERS, AND IT CAN'T MATCH THAT MOVIE'S FUN EITHER.

bloated retread of the earlier film. It hasn't done its considerably greater resources to outdo *The Losers* in terms of spectacle, but can't match that movie's fun, either. It's declared itself a couple of letter grades too high.

What's wrong with the film specifically? Forget the story; let's just talk about the action sequences. Just about every major action epic is

it, but it's the one instance where we're caught up in an outrageous scenario we halfway accept. Yet even this sequence doesn't satisfy as it should, again because of lackluster CGI. This movie clearly had plenty of money, but where's the skill?

Then there's Quinton "Rampage" Jackson as B.A. Baracus. He's entertaining and engaging, sure enough. Problem is, he's just not Mr. T.

Michael Caine's starring in *Laws of the Jungle*, he supposedly quipped he never saw the movie, but thought the house it paid for looked terrific. I bet Neeson has a similar anecdote.

Oh, one more problem: on top of everything the movie barely even uses the celebrated theme music. Pathetic. If it's '80s pop culture re-cycling you want, go see *The Karate Kid*.

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He's The One We Call Mr. Goodbar



BY G.H. LEWIS
**IN SPIKE OF ITSELF,
 LOOKING FOR MR. GOODBAR
 IS WORTH RE-EXAMINING
 30 YEARS LATER**

One of the most irresistible aspects of Hollywood entertainment is the investigative ability it grants viewers to explore a designated time and place by observing the period detail that is being presented within a film

The time-machine of fashion, architecture and society that is always lurking in the background of any film no matter what decade it was released. Within that time-machine of background comes the complicated question of "dated" or "timeless" that invariably arises. What works, and what doesn't work, is almost as fascinating (and sometimes more so) than the film itself.

Looking For Mr. Goodbar was a controversial film when first released in 1977. Based in part on a "true story", Diane Keaton stars as a school teacher for deaf children by day who leads a secret double-life every night as a bar-hoppin', pill-poppin', sexually liberated force of nature. With a strong cast of supporting performers

(Tuesday Weld, Richard Gere, Tom Berenger) and a heroically brave performance by Diane Keaton (who won the Academy Award that year for Annie Hall), the film was genuinely shocking in its unabashedly

the ambience and physicality of the time and the forgotten people who haunted its fringes. Director Richard Brooks (The Professionals, Elmer Gantry) combines on-location guerrilla documentary style shooting

tone that comes with films based on "shocking" best-sellers. This tone is strikingly at-odds with the subject matter, resulting in numerous dramatic scenes feeling forced or hackneyed due to the sub-conscious

**WHEN VIEWED 30 YEARS LATER, THE FILM BECOMES
 A FASCINATING CULTURAL CAPSULE THAT SUCCESSFULLY CAPTURES
 THE AMBIENCE AND PHYSICALITY OF THE TIME AND THE FORGOTTEN
 PEOPLE WHO HAUNTED ITS FRINGES.**

no-nonsense presentation of a liberated sub-culture of the sexual revolution that was not tied to societal morality.

When viewed 30 years later, the film becomes a fascinating cultural capsule that successfully captures

with pre-determined backlot settings to create a film that is equally dated and timeless and as a result, extraordinarily fascinating.

Brooks worked primarily during the 1950s and 1960s and the film maintains a "pedigree of importance"

straight-laced oppression of Brooks visual strategies. Sequences involving recreational drug consumption or familial power struggles in particularly ring false and hollow, taking the viewer away from the foreground.

Does that make Looking For Mr. Goodbar a worthless film? Absolutely not. Take away the foreground and you have numerous examples of riveting detail that is impossible to disregard. On location shooting in New York Gay Bars, animalistic performances by Gere and Berenger (who is a revelation), and a remarkable examination of self-actualization through sexual annihilation that is the bedrock of Keaton's performance. It also contains an ending that is genuinely harrowing and unforgettable.

Looking For Mr. Goodbar is a time-wreck of a movie but the momentum generated by its schizophrenic nature guarantees a not to be missed experience. Absolutely fascinating in spite of itself.

myTEL

CATHERINE AMANDA OLIVER REBECCA
KEENER PEET PLATT HALL

**"DAZZLING,
 UPROARIOUS, RARE
 AND REMARKABLE!
 CATHERINE KEENER IS GLORIOUS!
 OLIVER PLATT IS SUBIMATELY FUNNY!
 REBECCA HALL IS EVER-AMAZING!"**
 -Peter Travers, ROLLING STONE

**"A RADIANT COMEDY!
 IRRESISTIBLY CONVINCING AND APPEALING."**
 -David Denby, THE NEW YORKER

**"AMANDA
 PEET IS DELIGHTFUL."**
 -Stephen Schaefer,
 BOSTON HERALD

**"THE CAST
 IS SUPERB!"**
 -Bruce Handy,
 VANITY FAIR

"CATHERINE KEENER IS PEEERLESS!"
 -Roger Ebert, CHICAGO SUN-TIMES

FROM THE WRITER/DIRECTOR OF
**WALKING AND TALKING, LOVELY & AMAZING
 AND FRIENDS WITH MONEY**

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 FILM FESTIVAL

WRITTEN AND DIRECTED BY NICOL HOLDFINGER

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Babies
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 MATINEES @ 1:00pm
RATED: PG Mild

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MOVIE GUIDE - WHAT'S PLAYING IN THEATRES

NEW THIS WEEK

KNIGHT AND DAY

Cameron Diaz stars opposite Tom Cruise in his latest action thriller a secret agent who is not meant to survive his latest mission.

GROWNUPS

Slamming Adam Sandler, Chris Rock and Salma Hayek, former high school teammates

reunite for a Fourth of July weekend after the school's basketball coach dies.

CITYSLAND

Andy Garcia and Julia Marjules star in this story about a family living a comfortable life in a quaint fishing outland of New York City until their lives are upended by past secrets and present day lies.

ALSO PLAYING

PLEASEGIVE

Katie struggles with the ethical base of her trendy business, her hypocritical capitalist teenage daughters, doubts about her marriage and an overall 21st century malaise.

JONAHHEX

Based on the wild west DC comic character

Jonah Hex has warrants of his own, but the US military will give him freedom if he stops a terrorist plot to unleash hell on Earth.

MARY-KATE

Hickory Caine stars as an elderly, ex-service man and widower who's been pushed to his breaking point after his best friend is murdered and takes the law into his own hands.

THE A-TEAM

Four tried war veterans, who were framed for a crime team up again in '80s good and clear their names with the US military.

THE KARATE KID

Jackie Chan and Jason Smith star in this remake about a young boy in China who embraces his kung fu, lessons and master.

SHOWTIMES June 25 - July 2010

METRO

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ST TO AGE 15 This show is all about celebrating the wonderful songs from the Golden Age of rock and roll, drawing from the original Broadway show, *Grease*. Artists Directed Randy Aseltine bring 40's funk into Alberta, 101 879-214-2424. **I LOVE YOU, YOU'RE PERFECT, NOW CHANGE** **CANADIAN THEATRE** 4024-4714/4742 101 879-214-2424. **ACT UP!** Actor and autist play over 60 characters in this commercially charged musical comedy by Joe DiStasio (book and lyrics) and Jimmy Roberts (lyrics). Directed by Richard Winkler, choreography by Mike Healey, and musical direction by Judy Hartz. 230 p.m.

MADNETHER MANSION 1030-0500 101 879-214-2424. Directed by John Gorkowski, this play features James Macdonald as Macbeth, a desperate, ambitious quest to fulfill the witches' prophetic, Macbeth engages in a bloody battle that threatens to destroy Scotland and his very soul. Part of the (renewed) Shakespeare Festival. Even dates, 8 p.m. **MUCH ADO ABOUT NOTHING** **GALELILAI** 1030-0500 101 879-214-2424. Directed by Marianne Ophir and starring John Elwyn, Nicholas Kline, and John Wright, the story concerns a pair of lovers named Claudio and Hero who pass the time before their wedding day by attempting to trick their love interests into confessing their love for one another. Part of the (renewed) Shakespeare Festival. Odd dates, 8 p.m. **PUBLIC SPEAKING** **ROCKY THEATRE** 1030-0500 101 879-214-2424. **STAY** 1030-0500 101 879-214-2424. Directed by John Gorkowski, this play features James Macdonald as Macbeth, a desperate, ambitious quest to fulfill the witches' prophetic, Macbeth engages in a bloody battle that threatens to destroy Scotland and his very soul. Part of the (renewed) Shakespeare Festival. Even dates, 8 p.m. **MUCH ADO ABOUT NOTHING** **GALELILAI** 1030-0500 101 879-214-2424. Directed by Marianne Ophir and starring John Elwyn, Nicholas Kline, and John Wright, the story concerns a pair of lovers named Claudio and Hero who pass the time before their wedding day by attempting to trick their love interests into confessing their love for one another. Part of the (renewed) Shakespeare Festival. Odd dates, 8 p.m.

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THE MOSAIC **CONCRETE NIGHT** 1030-0500 101 879-214-2424. Directed by John Gorkowski, this play features James Macdonald as Macbeth, a desperate, ambitious quest to fulfill the witches' prophetic, Macbeth engages in a bloody battle that threatens to destroy Scotland and his very soul. Part of the (renewed) Shakespeare Festival. Even dates, 8 p.m. **MUCH ADO ABOUT NOTHING** **GALELILAI** 1030-0500 101 879-214-2424. Directed by Marianne Ophir and starring John Elwyn, Nicholas Kline, and John Wright, the story concerns a pair of lovers named Claudio and Hero who pass the time before their wedding day by attempting to trick their love interests into confessing their love for one another. Part of the (renewed) Shakespeare Festival. Odd dates, 8 p.m.

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READINGS & LECTURES
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IMPROV CANADA 2010 VACATION THEATRE 1030-0500 101 879-214-2424. Directed by John Gorkowski, this play features James Macdonald as Macbeth, a desperate, ambitious quest to fulfill the witches' prophetic, Macbeth engages in a bloody battle that threatens to destroy Scotland and his very soul. Part of the (renewed) Shakespeare Festival. Even dates, 8 p.m. **MUCH ADO ABOUT NOTHING** **GALELILAI** 1030-0500 101 879-214-2424. Directed by Marianne Ophir and starring John Elwyn, Nicholas Kline, and John Wright, the story concerns a pair of lovers named Claudio and Hero who pass the time before their wedding day by attempting to trick their love interests into confessing their love for one another. Part of the (renewed) Shakespeare Festival. Odd dates, 8 p.m.

READINGS & LECTURES
AN EVENING OF POETRY AFTER CRIST CATE 1030-0500 101 879-214-2424. Directed by John Gorkowski, this play features James Macdonald as Macbeth, a desperate, ambitious quest to fulfill the witches' prophetic, Macbeth engages in a bloody battle that threatens to destroy Scotland and his very soul. Part of the (renewed) Shakespeare Festival. Even dates, 8 p.m. **MUCH ADO ABOUT NOTHING** **GALELILAI** 1030-0500 101 879-214-2424. Directed by Marianne Ophir and starring John Elwyn, Nicholas Kline, and John Wright, the story concerns a pair of lovers named Claudio and Hero who pass the time before their wedding day by attempting to trick their love interests into confessing their love for one another. Part of the (renewed) Shakespeare Festival. Odd dates, 8 p.m.

COMEDY
BROWN ON BROWN **THE COMEDY STRAWHAT** 1030-0500 101 879-214-2424. Directed by John Gorkowski, this play features James Macdonald as Macbeth, a desperate, ambitious quest to fulfill the witches' prophetic, Macbeth engages in a bloody battle that threatens to destroy Scotland and his very soul. Part of the (renewed) Shakespeare Festival. Even dates, 8 p.m. **MUCH ADO ABOUT NOTHING** **GALELILAI** 1030-0500 101 879-214-2424. Directed by Marianne Ophir and starring John Elwyn, Nicholas Kline, and John Wright, the story concerns a pair of lovers named Claudio and Hero who pass the time before their wedding day by attempting to trick their love interests into confessing their love for one another. Part of the (renewed) Shakespeare Festival. Odd dates, 8 p.m.

MENTAL HEALTH ASSOCIATION 1030-0500 101 879-214-2424. Directed by John Gorkowski, this play features James Macdonald as Macbeth, a desperate, ambitious quest to fulfill the witches' prophetic, Macbeth engages in a bloody battle that threatens to destroy Scotland and his very soul. Part of the (renewed) Shakespeare Festival. Even dates, 8 p.m. **MUCH ADO ABOUT NOTHING** **GALELILAI** 1030-0500 101 879-214-2424. Directed by Marianne Ophir and starring John Elwyn, Nicholas Kline, and John Wright, the story concerns a pair of lovers named Claudio and Hero who pass the time before their wedding day by attempting to trick their love interests into confessing their love for one another. Part of the (renewed) Shakespeare Festival. Odd dates, 8 p.m.

LEARNING
AN EVENING OF POETRY AFTER CRIST CATE 1030-0500 101 879-214-2424. Directed by John Gorkowski, this play features James Macdonald as Macbeth, a desperate, ambitious quest to fulfill the witches' prophetic, Macbeth engages in a bloody battle that threatens to destroy Scotland and his very soul. Part of the (renewed) Shakespeare Festival. Even dates, 8 p.m. **MUCH ADO ABOUT NOTHING** **GALELILAI** 1030-0500 101 879-214-2424. Directed by Marianne Ophir and starring John Elwyn, Nicholas Kline, and John Wright, the story concerns a pair of lovers named Claudio and Hero who pass the time before their wedding day by attempting to trick their love interests into confessing their love for one another. Part of the (renewed) Shakespeare Festival. Odd dates, 8 p.m.

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RUMBLE IN THE BOWL
PART OF THIS UNBALANCED BREAKFAST.
JONAH CROSSWORD by Matt Jones
©2009 JONAH CROSSWORDS (johncrosswords.com)

ACROSS
1 Run ... of (violate)
6 Turns in the fridge
10 "I love," in Latin
13 She came between Hillary and Michelle
14 Napkin fold
16 Turn down
17 Cereal for people with good fortune during a fictional "Simpsons" month?
19 Pilot's heading; abbr.
20 Roasting for a long time?
21 Cereal that's really healthy, but takes forever to pass?
23 Noncereal
25 Env. attachment
26 Likely (to)
29 One of the Osmonds
32 Drug bust
35 Cereal that's shockingly good?
38 He's always got a court date
39 Little bits
40 Award won by Taylor Swift in 2009

41 "Scenes from ..." (1991 Bette Midler film)
42 Pasta topping
43 Cereal eaten mainly by important students?
45 "That's delicious"
46 Book in the Septimus Heap series
47 Michigán's ... Canals
48 Waikiki island
50 PBS "Mythology" host Diana
53 With 62-acres, cereal that sounds like a bad accident between fighting ermines?
57 Show shovers
61 Noncereal poem
62 See 33-across
64 ... carte
65 Therefore
66 "... tell you something..."
67 Prefix meaning "wood"
68 Political cartoonist Ted
69 Feeds the hogs

2 Half-human, half-goat creature
3 Pained expression
4 "Family Matters" annover
5 Girl in an Eric Clapton song
6 Tachometer start
7 Minnesota's St. ... College
8 Actress Gary
9 Northern California newspaper, slangily
10 Yosemite photographer
11 Paste for Japanese soups
12 Farm beasts
15 "Back ..." (2005 song by Mike Jones)
18 Some rigs
22 "Keep on Truckin'" cartoonist
24 Like some tunes
26 Cause fought by the Gray Panthers
27 Tournament type
28 Record-setting actress at the 1974 Oscars
30 Glossy bit
31 More pointless
33 Cold home heated by a quill
34 AC ... (auto parts manufacturer)
36 Classic game with power pellets
37 End of many languages
38 He preceded and followed Conan
44 Historic name in supermarkets
46 Fort where the Civil War started
49 Heavily ... (ice cream flavor)
51 Word on some doors at school
52 "Oliver Twist" food
53 Cajole
54 How some sit about
55 Charlie Chaplin wife O'Neill
56 Table salt, to chemists
58 Prefix meaning "within"
59 Patrol in the provinces, for short
60 "... the Sheriff" (1980s Suzanne Somers sitcom)
63 ... Aviv, Israel

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ASTROLOGY • JUNE 24-30 • BY THE KID

CRUISIN' THE COSMOS

CANCER (JUNE 21 - JULY 22)

If you wanna get anything done this week, ditch the idea you have to be caring, nurturing and understanding at all times. No matter how hard you try to be nice, some people have hearts of ice and still do their best to piss you off. Why waste your valuable time on them?

LEO (JULY 23 - AUG. 22)

All work and no play makes Jack a dull boy and Jill a dull girl, but too bad. You may miss the pizzazz of livin' life impulsively from day-to-day, but if you don't hunker down now, you'll end up missin' much more than that in months to come. Don't be dumb!

VIRGO (AUG. 23 - SEPT. 22)

You've waited ages for this moment and there ain't no goin' back now. That's OK, though. You don't really want anything you left there, do you? Besides, you're startin' a whole new life, so why not nab some new accessories to accentuate your style anyway?

LIBRA (SEPT. 23 - OCT. 22)

You scale folks have a talent for seeing the two sides to every story and you know how opposites can complement each other. That's sweet 'cause you're gonna need it this week to get you out of a jam that's unique. Take two completely contrasting items and combine 'em together and you'll be so powerful, you may even be able to influence the weather!

SCORPIO (OCT. 23 - NOV. 21)

If you want to last the week unscathed you're gonna need yourself a mantra. When temptation rears its head to tease and tantalize you, remember the words of wise ol' Thomas Jefferson: "Do not bite at the bait of pleasure till you know there is no hook beneath it." Use your powers of depth-perception to peek under the surface!

SAGITTARIUS (NOV. 22 - DEC. 21)

This weekend the moon's in your sign and if you keep tolin' the line you'll start to feel like you're dyin'. Your wacky impulses may wreak havoc on the status quo, but yo! You're a Sagittarius! It's the only way you're gonna be happy, so hit it!

CAPRICORN (DEC. 22 - JAN. 19)

Well, nothin' but good news for goats, or so it seems since Monday's full moon in your sign'll help you realize your dreams. Keep your ears pricked to hear ol' opportunity's knock 'cause as soon as you open the door, your life's gonna rock!

AQUARIUS (JAN. 20 - FEB. 18)

When you're in a tight spot this week and someone throws you a sword, don't ask any questions. Don't wonder where it came from, don't try to discriminate between a scimitar and a machete, and don't debate on the merits of stabbin' versus choppin'. Just keep swingin' 'til you stoppin'!

PISCES (FEB. 19 - MARCH 20)

You can be an outright pushy puffer fish or a slickly manipulative manta ray, but either way, what you want you'll get. Only thing is, you're forgettin' that bein' a fish, you're far better off goin' with the flow. If you leave the stream you'll no longer be wet. And fish can't live long outta water without major regret!

ARIES (MARCH 21 - APRIL 19)

When some wealth finally manages to wriggle its way to your wallet in the next few days, don't let the idea of it send you into a craze. Instead of spendin' it impulsively only to pad some corporate pockets, use it to get outta some of the trouble you're already in. Then, and only then, can you let the good times begin!

TAURUS (APRIL 20 - MAY 20)

No matter how badly the bullies breathe down your neck, just hold your head high and don't give a heck. You can handle the heat and it don't matter whether it's the frying pan type or the fire variety. Sure, it may be easy to say, but you'll understand when Lady Luck shows up at the darkest part of the day!

GEMINI (MAY 21 - JUNE 20)

Love's a bitch and then you cry. Oh well, better to have loved and all that rot, right? Anyway, instead of wastin' away wallowin' in the feelin' of bein' a jerk, why don'tcha overcompensate for your loss by immersin' yourself in your work? That's the way you can buy stuff to make you feel better!

SAVAGE (cont'd from p. 30)

quite slim and look like I'm about 17. I know that gay men find me attractive. I'm often cruised, and men have told me that I am good-looking and have expressed interest in me. In these situations, I'm usually not out as a tranny. I have a few hesitations, however. I've never had sex with a man. I don't know what would be expected of me with the anatomy I've got. I'm worried that those interested in me would see me as a bottom, which simply isn't the case.

Another worry is appearing so young. I take myself seriously intellectually — presently, I am thriving in medical school — and would like others to do the same. And all these worries presuppose that there are decent men out there who'd even be interested in my body in a respectful way. Can you, as a gay man, tell me anything about the gay male community? I'd be grateful.

Curious About Gay Encounters, Yep

The gay male community in a nutshell. There are some good guys out there, some okay guys, and lots and lots of assholes — pretty much the same as any other community — and there are definitely gay guys out there willing to go there with a cute FTM. (See the first letter in today's column; also, see all the guys who've banged Buck in his movies.) To separate the good guys from the bad guys, GAGEY, you'll have to use your best judgment, the same common sense and bullshit detectors you use with anyone else, to separate the gay guys who would be up for sleeping with a trans man, all you have to do is be up-front about who you are and what you're after with the men who cruise you.

As for your youthful appearance:

There will be some "good" guys who'll cruise you and feel terrible about it — meaning, they'll find you attractive and think, "No, no, no. He's way too young." These guys will be hugely relieved when they learn you're actually a 26-year-old male student.

Finally, GAGEY, don't concern your-

self with expectations. Just be open and honest about what you've got, equipment-wise, and what you're interested in exploring, gay-w-ise. Not a bottom? Just say so. It'll scare off the guys who want to top you, of course, but you don't want to sleep with them anyway. I promise you that some of the gay guys who cruise you will be psyched to bottom for you — I'm assuming that you, a hetero-identified man up to now, already own at least one strap-on, right? — because it'll be easier for them to deal with what you've got down there if you're strapping on something they're used to.

My current boyfriend lets me blow him but refuses to go down on me. I miss oral sex!
Missing Oral Undulations That Horribly

If he won't eat your pussy, MOUTH, make him suck your cock.

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SAVAGE LOVE **DAN SAVAGE**
DAN ADVISES READER
TO GET PAST WHAT
HE FINDS BELOW THE BELT

My friend is a gay-identified FTM. He's hot, he's cute, and above the waist, you would never guess what he's got down below. We love to kiss and cuddle, and from my end, his blowjobs are great. The problem is that I have no idea how to reciprocate. He isn't into anal (why would he be, without a prostate?), there's no cock for me to suck, and what he does have down below doesn't interest either of us. Do you have any ideas on how I could turn him on and get him off? It's starting to frustrate me. Getting bottom work done is a long way off with the current finances.

Sent From The Savage Love App For iPhone

"Your FTM partner has to become comfortable with his own body before you can attempt to satisfy him sexually," says Buck Angel, transsexual FTM porn star, a.k.a. "the man with a pussy." "Your partner will need to share with you what his needs are," says Buck. "Nobody should be expected to guess at what his partner wants. Communication is important, regardless of gender or sexuality."

I agree 100 per cent with Buck — what he said, as they say — but regarding your letter, SFTSLAFI, I'm

guess, SFTSLAFI, then you're well past that point.

Maybe it would help if you didn't think of his pussy as pussy. All fetuses start out as girls — you were a girl once, SFTSLAFI — until the process of sex differentiation kicks in and "masculinizing hormones," if they're present, turn little girl fetuses into little boy fetuses, and little fetuses into little fetal cocks. So you know what your FTM boyfriend has down there? Pretty much all the same stuff you do. His clit is analogous to the head of your cock, and his clit has a shaft just like your cock

should start playing with that part of his body together," says Buck. "Perhaps you can try out some fun sex toys. Or maybe he can masturbate for you, and you will find that hot and want to jump in."

What's really important, though, is convincing your FTM boyfriend that you're not going to freak out when you see him or touch him.

"That fear is why so many FTM guys have a problem dealing with their genitals," says Buck. "They are afraid of what other people will think or how they'll react. Once you make him feel safe, then I would almost

order his porn, which you might find helpful, SFTSLAFI.

"These guys should watch a Buck Angel film while having sex," says Buck. "It'll show him the way some FTMs like to get off and might make him see how not having sex with an FTM is!"

I'm a straight girl who hates all the slang terms for vagina. Cunt, twat, pussy — first's too vulgar, second's too awful, third's too cute. And vajayjay? Too stupid. All the best sex-organ slang is reserved for men. It makes me sad. Sent From My iPod

Let's just call 'em all cock then, shall we? Your pussy, SFTSLAFI's boyfriend's pussy, Buck's pussy — they're all cocks in the boxes they came in.

I'm a 26-year-old FTM who is interested in seeing what sex with gay men is like. Although I have identified as heterosexual in the past, I do find something appealing in the idea of being appreciated sexually as a man by men who like men. I'm attractive, fit, over average height for a man, and passable — although I am

SAVAGE cont'd on p. 29

"YOUR FTM PARTNER HAS TO BECOME COMFORTABLE WITH HIS OWN BODY BEFORE YOU CAN ATTEMPT TO SATISFY HIM SEXUALLY," SAYS BUCK ANGEL, TRANSEXUAL FTM PORN STAR, A.K.A. "THE MAN WITH A PUSSY."

thinking there's a chance your FTM partner is comfortable with his body but he's painfully aware that you are not. Up to a certain point, that's understandable: You're a gay guy, not a bi guy, pussy isn't your thing, etc. But there's a point at which your aversion to pussy — his pussy — becomes unacceptable.

And you know what? If you're accepting regular blowjobs from this

does. He has ovaries for balls and a clitoral hood for a foreskin, and he's got a piss slit down there somewhere, too.

Think of his pussy as a cock that's still in the box it came in. It's like a cock you got at Ikea — there's some assembly required. SFTSLAFI, but you can assemble it only in your imagination.

Back to Buck: "Maybe you two

bet that your sex life will explode.

"Also, just because he doesn't have a prostate, that isn't the reason he doesn't like anal," continues Buck. "I know lots of FTM guys and women who love anal sex. In fact, many FTMs are into anal and don't even want vaginal sex."

You can check out Buck — you can check out all of Buck — at www.buckangel.com, where you can also

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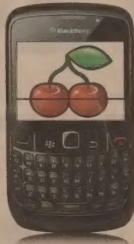
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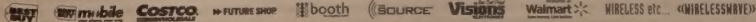
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